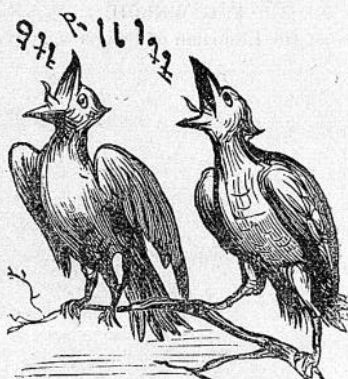


opat. 1

DRAMATIC REPRESENTATION
OF THE
HISTORICAL
GREटना GREEN
ELOPEMENT
AND
MARRIAGE SCENE.



"And the birds sang sweetly."

(Birds and quotation from F. G. W.'s Humorous Book, entitled,
"5 Days a Politician.")

A new and novel Sketch (adapted to Fair Grounds and Race
Tracks), introduced to the American people by

Fletcher
F. G. WELCH,

Author of "5 Days a Politician," &c.,

CHICAGO, ILLINOIS.

1873



PN6120
Z9W4

Entered according to Act of Congress, in the year 1873, by
F. G. WELCH,
In the Office of the Librarian of Congress, at Washington.

2861-62
Mar. 29, 1882

Am. O. P. Mar. 29, 1932
GL 21 Apr 69

CHARACTERS.

Frederick Lovematch.

Jack, his colored groom.

Old Mr. Slowcatch.

Policeman 7777.

Old Hammerbellows, the blacksmith.

Flora Slowcatch.

Mrs. Slowcatch.

Trotting Horses (with driver, marriage bells, &c., American fashion) in Bride and Groom's Four-in-Hand.

Frank R.,

Flora K.

"Five Days a Politician,"

F. G. W.

Running Horses (two mounted by Jockeys, in costume, English Fashion) in the Parents' Four-in-Hand.

Steve D.

Old Maid.

Mad. Slowcatch,

Blacksmith.

Four Out-Riders on Private Riding Horses.

TO THE AMUSEMENT-LOVING PUBLIC.

A few words seem necessary to fully explain my object in issuing these advance sheets from a forthcoming paper and book of mine, which is not yet christened, but will relate more particularly to the *Romance, History and Poetry* of the Historical Gretna Green Elopement Marriage business, as actually practiced for over three centuries in England and Scotland, as well as at Gretna Green (Aberdeen), Ohio, Thompson, Conn., and other places in our own country during the present century, and as represented by me (and my horses) at Illinois State Fair at Peoria, Ill., September 13, 1873, in competition with other sports and pastimes on race tracks, in this and other countries, and to show to the world, if possible, that there are other healthy, pleasant and exciting amusements that can be produced on a fair ground or race track, without gambling, betting, drinking or pool buying.

The first representation was, of course, crude, performed without a single rehearsal by myself and friends who were entirely ignorant of "stage business." Of the second, at the "Matinee," Dexter Park, Sept. 27, 1873, the *Chicago Times* says: "The people who were there were of the better class and enjoyed it." But this was full of blunders. By the coming spring, however, I am in hopes to have everything in good shape so that it can be properly represented, with the aid of theater people and a four-in-hand that will trot a mile in three minutes or less.

A Gretna Green Elopement Marriage, as is generally known, is a marriage consummated by the famous blacksmith at Gretna Green, just over the English boundary line, in Scotland. English law requires the consent of parents, publication of bans, presence of priests, etc., before a marriage is legal. This, however, is not required in Scotland. Hence, Gretna Green has, by common consent, been selected as the spot where English

young people are carried in a four-in-hand, kept for that purpose, and married by Scottish law, and frequent is and has been the chase of parents for their young, but I never knew of any being caught.

Some 10,000 people witnessed the chase at Peoria, and will testify that the four-in-hand, driven by the subscriber and carrying the bride and groom, were not caught in time to prevent the marriage. If in future they are less fortunate, it will be the first time in history.

I am not foolish or enthusiastic enough to presume that I am at once to entirely eradicate all the evils of the race course; but, knowing full well that a large majority of the patrons of the turf and fair do not bet or gamble, I do believe that this, my "new departure," will be encouraged and supported by all good people. The race track and fair grounds are established institutions of this and all civilized nations.

There is a less number of Methodists attending churches now in New York than there was ten years ago, but there are a great many more people who patronize the race than ever. The late (so-called) National Races at San Francisco attracted more attention and people than all the churches of that city ever did on any given day. The patrons of the race, as a class, will not and do not attend church. How, in all candor, are they to be reached unless you go to them?

The within contains, of course, only the "Dramatic Representation," or "prologue," to my forthcoming book and paper, and is mailed to a few gentlemen who are known to be admirers of the horse or favorable to any needed reform, and I SOLICIT YOUR CANDID OPINION OF THE IDEA (which is believed to be entirely original), as to whether it will, in time, do something toward working a reformation in out-door sports.

For encouragement and valuable information I am indebted to Rev. H. W. Thomas, D. D., of Clark Street M. E. Church, Rev. Arthur Edwards, D. D., Editor *N. W. Christian Advocate*, and others, of this city. Also to Mr. Marble, the actor, and others of the Academy of Music of this city.

Following will be found a few Press notices, and the names of a few gentlemen who were on the fair grounds at Peoria, Ill., at the first representation.

The health and happiness of our people depend upon their vacating, as often as possible, our close homes and offices, and seeking recreation in the "fresh air of Heaven," with healthy and interesting diversion. Assuming this to be true, I respectfully solicit the encouragement of all good people to aid and encourage others, by all possible means at our command, to assist in grappling an institution that has always been patronized by the crowned heads of Europe, by our own Chief Magistrates, and by many of our best citizens, from the "Tiger" in whose terrible jaws have been crushed thousands of the fairest of our land.

F. G. W.

142 La Salle St., Chicago, Ill., Nov., 1873.

I respectfully refer to the following well-known gentlemen who were at Peoria at time of first production:

W. W. CORBETT, Editor *Prairie Farmer*, Chicago, Ill.

H. D. EMERY, " " " " "

Reporters for the Press generally.

Also to a few of the Press notices, which have come to my knowledge:

"Novel and interesting."—*Peoria (Ill.) Transcript*, Sept. 20, 1873.

"MR. F. G. WELCH, of Chicago, created considerable fun by illustrating a Gretna Green Elopement with his four and six-in-hand."—*Chicago Tribune*, Sept. 20, 1873.

"In the six-in-hand trot, MR. WELCH, of Chicago, carried off the Blue Ribbon to the satisfaction of the crowd. He also gave a very amusing exhibition of the Gretna Green Elopement in the Old Country."—*Chicago Times*, Sept. 20, 1873.

"Well carried out, and elicited much applause."—*Peoria Transcript*, Sept. 20, 1873.

"Have heard nothing but compliments concerning it."—A. M. GARLAND, Secretary State Board Illinois Agricultural Society.

"A beautiful idea."—HON. JOHN P. REYNOLDS, President State Agricultural Society.

GRETNA GREEN.

SCENE—*Half or Third-Mile Race Track.*

ACT I.

At opposite side of track from grand stand is an entrance from behind a stand for the different characters, which must be large enough to let the teams pass through. At the beginning lively music is played. An open stage starts out, and in it, Frederick, Mr. and Mrs. Slowcatch and daughter, and with driver, or on top, is Jack. Mr. and Mrs. Slowcatch on one side, asleep on each other's shoulder, and on the other, Frederick is talking attentively to Flora. As they go around the track, and after being around once, are about the second time on their way around, Frederick takes Flora's hand and kisses it. The old lady wakes up and catches him. She pushes the old man very hard, which wakes him. He jumps up, and the old lady explains in dumb show what has been going on. He shakes his fist, and she threatens the daughter, and they both go off to sleep again. Frederick again renews vows of love; this time Frederick kneels to her, then rises and is just going to kiss her, when the old lady sneezes; Frederick stops for a moment, then he takes engagement ring from his finger, places it on her's (Flora's), and just as he goes to kiss her the old man wakes, takes Flora over his side and tells the old lady to sit over by Frederick, and just as they get comfortably seated the old man is afraid he will make love to his wife, so he starts up, shakes his fist and moves the old lady back with Flora, and goes himself to sit down by Frederick, and points as much as to say, "make love to me if you want to." After driving around during the above business, the stage stops, Jack jumps off and opens door, the old folks jump out, being at their destination. While they are getting out bundles, band-boxes, etc., which Jack stumbles and falls with, the young folks have got

out of the other door and are making love to each other unbeknown to the old folks. Jack steps out with an armful of bundles and steps into a band-box; the old lady goes at him and scolds him; he expostulates, when the old lady, getting very angry, gives him a push, and he falls headlong into the old man's hat box and mashes hat; the old man tries to pick him out and he falls in again; at last he gets out and picks out hat from box all mashed, which he tries to put on the old man's head; the old man runs after him with stick. The horn is heard and at that signal the stage starts off behind stand.

ACT II.

The old folks see the young people making love; they run to them and threaten the young man, and, taking Flora's arm, the old man starts to go behind the stand. The stage is now off the track; Jack is struggling to carry all the bundles at once, and he has his arms completely loaded when he starts to run, and falls headlong, bundles and all, against the old man, who turns to see what was the matter, and Frederick comes up to Flora, and just as he is going to embrace her, the old lady pops her head between them. The old man points to Frederick to leave them. Frederick calls him aside and asks in pantomime for his consent to the marriage; he shakes his head—no—bids Frederick to go away, and he takes his daughter and wife by the arm and goes behind the stand with them, followed by Jack with the bundles. (N. B.—All this action occurs in center of track.)

ACT III.

Frederick now left alone, walks up and down for a moment, then an idea strikes him, he goes to other end of stand and brings back the driver of four-in-hand, with whom he makes bargain in pantomime. They both go behind the stand. The music changes, and Flora and Frederick come out from behind the stand in the bride and groom's four-in-hand. Just as they are fairly on the way, they are followed by another four-in-hand in which is the old folks and policeman, and with their

turnout a coach dog, followed by Jack on a donkey, shouting very loud. The young folks look back at their followers and spur on their driver. The old folks very much excited and calling to stop the others; they go around the track a couple of times in hot pursuit, the young folks throwing torpedoes and fire-crackers on the ground to spur on the horses; Jack whipping his donkey and trying to keep up falls off, gathers himself up and mounts and off again, following the others. After having gone around the track twice they all go behind stand.

ACT IV.

The blacksmith shop is now set out at half end of track near grand stand. It is open in front and back so as to allow a full view, and the blacksmith appears and goes to work; then the chase commences again, the young couple ahead, followed as before by the old folks and Jack and his donkey. The old folks lose ground. As the young people approach the blacksmith shop the old folks hail Jack to go ahead and stop proceedings. He starts on ahead and his donkey throws him. The old couple still continue in their four-in-hand, the dead body of the coach dog hanging to the wagon. The young folks reach blacksmith shop; they go in, explain to blacksmith their desire to be man and wife by Scottish law. The blacksmith blesses them just as the old folks drive up; they get out, also, go into blacksmith shop, and a general row in dumb show of words occurs. The blacksmith says that the young folks are one, the old lady cries, and the old man tears his hair. Jack comes slowly along, dragging his donkey by the halter as if he (donkey) had grown suddenly stubborn, goes to blacksmith shop, goes in with the others, and does all manner of capers with the bellows. The young people plead with the old ones, who pay no attention. Jack picks up red hot iron and drops it quickly. The young man still pleads with the old one; the old man, partially relenting, turns to old lady for advice. The old lady embraces daughter, and the old man turns and puts out his hand for young man, when Jack puts red hot poker in it, and the blacksmith chases him out with another red

hot stick. The old folks forgive the young ones, and a general reconciliation takes place. They all get in one four-in-hand turnout. Jack hitches his donkey at the back of team and mounts him. The band plays the wedding march, and they go around track in general glee, and behind stand, the marriage bells ringing through the above.

ACT V.

The music plays a short piece, when all (the young couple, now a trifle older), with two or three nicely dressed children, come out in *coupe*, with six-in-hand nicely comparisoned. Jack sits with driver and carries a little baby. They march around ring, first slowly, then quickly, the old folks also in the turnout, and sing a chorus of "Home, Sweet Home." Then lively around track, and the characters all appear in costume at the Marriage Feast.

PN

6120

.Z9W4



LIBRARY OF CONGRESS.

PN 6120

Chap.

Copyright No.

Shelf Z9 W4

UNITED STATES OF AMERICA.

LIBRARY OF CONGRESS



0 006 875 107 A